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OUR COVER: The interlocking universe of Blackthorne's Timeline Graphics is illustrated in this rendering by DENNIS FERRIS, of Jack Hunter, Genevieve Lee of The Omni Men, XL, and Bruce of Omega Girl.



Marvel Notes: "The Fall of the Mutants" Coming Soon



Not a first for the comic books, but a new Marvel crossover called "The Fall of the Mutants."

MULTI-STAR: Another major crossover will occur in the Marvel comic books, beginning in September. *X-Men #23*, *X-Factor #24*, and *New Mutants #29* will continue the "Fall of the Mutants" story line. At the end of the "Fall" story, which involves the possible destruction of the whole Marvel universe, the X-Men will be forced to leave. X-Factor will lose their secret identities, and a New Mutant will die (Marvel has not indicated whether

"Fall" is to be taken to the level of "Apocalypse" since the series runs from September to November—on "Gideon," or maybe both.)

Although the disciplines will be running parallel, there will be no cross-over, in help (help it—has four other, non-mutant titles will be in: *Avengers #198*, *Iron Man #25*, *Capitans America #239*, and *Spider-Man #282* will shipping in October and November).

And December will see the pre-

miary of a fourth major crossover called "Apocalypse" by CHICK LAYTON, MONTY ALAN DAVIS, and PAUL MEAD.

REBORN! Spoofed, the new crossover feature series by LOUIE SIMMONSON, TERRY DUNCAN, FRANK, and CARL POTTS, will be appearing bi-monthly—a first for Marvel Comics. Running from September 22 to December 1, the series will be available only on the direct-sales market. Every issue will cost \$4.50, except for the final issue, which is a 48-page offering for \$2.25.

Just #4, Spoofed becomes part of the Marvel Universe to the New Mutant genre size.

ANNALS AND JAG ISSUE: *Starline: Maroon #2* is a double-sized issue, and includes a humorous feature entitled "The Starline and Double Starline: Maroon." *Alpha Alpha Annual #2* is by BILL MANTLO, LEO BERNARD, and BOB McLEOD.

From *Alpha Alpha #2* is by DAVID McMEILLAN, HARRY BURGESS, and BOB LANTIER. The same month, *New Mutants #23* is a double-sized issue, written and drawn by the same three-part team. And *Avengers: the Alliance* is a one-shot written by RALPH PITCHCO and drawn by GEORGE TUNGSA and ART MEYER.

Comico to release "Collection" set; Grendel novel from Ballantine



Illustration: Fish Police Graphic Novel "The Marshall Saga" a good catch but also means, new art, and parent cover.

September will see the release of a special package from Comico Comics: *The Comico Collection*. Each copy of the Collection will include ten different Comico comics, a copy of *Comico's Anniversary*, a Comico poster, a 16-page *Grendel* comic printed in black, white, and color by

MATT WAGNER and DEAN WHITTE. It's a book based on the story by Wagner featuring a *Grendel* comic. The *Comico Collection*, which will give readers a chance to sample the whole Comico line for a small price, goes on sale on October 15, 1987.

Speaking of the popular *Grendel*, Ballantine Books will be releasing a *Grendel* prose novel written by Wagner. The novel will include story lines from the past and present *Grendel* comics, as well as some new, future stories. The book is scheduled for release in the spring of 1988.

Wagner is also busy writing the screenplay for a *Grendel* movie, as well as preparing for the second installment of his *Major* trilogy, *Major: The New Legend*, which will be scheduled as a Comico comic in 1988. STEVE MCCLURE's *Fish Police* will be a graphic novel entitled "The Marshall Saga." It will be in full color, contain a new cover painting, some new interior art, and have an introduction by HARLAN ELLISON.

Blackthorne Notes

Star Wars J.D. cooperation with Lucasfilm, under LAYTON, art by GLEN JOHNSON and IAN NELSON. The comic series celebrates the 10th Anniversary of the first film's release. *Star Wars J.D.* shipping in September. It has a MICHAEL WILKINSON cover. It shows Mike J.D. teaming up with new MIKE WILKINSON and REO BIVALL. Another by IAN NELSON, art by J.D. J.D. based on the film's character.

STARWARS J.D. (Star Wars J.D. comic series) shipping in September. It has a MICHAEL WILKINSON cover. It shows Mike J.D. teaming up with new MIKE WILKINSON and REO BIVALL. Another by IAN NELSON, art by J.D. J.D. based on the film's character.

Sink Score: Delays-2, Flash-1



It's late. *Flash* Sink reports all the Flash Series story, including the *Flash* (Flash)

Due to editorial and scheduling difficulties, *Flash* Sink Press has delayed the release of two titles. *Flash* Sink #4 by MARK SHERIDAN, planned for last August will ship late September, and *Flash* Sink #4 by BUD VINCENT and ANTHONY SMITH, will move from a late September to late October release. Also, beginning with that issue of the late side there will be a BUD WOLFESON "Flashback" section.

In other news, *Flash* Sink announced that they will be reprint-

ing the complete *Flash* Gordon comic strip. Creative plans began beginning with the 1932 stories, written and laid out by HARVEY KURTZMAN, who has a complete plan for that issue, provided by an art team such as FRANK BRAZZETTA, JACK DAVIS, and WEL ELDOR, and edited by DEN BAKER. Plans definitely include reprinting the stories from the 1934 issue, with newspaper ALAN KATZMAN, as well as last work by each model-art team as AL WILLIAMSON, MAC KAHN, among others.

News All Over

Flash Sink #4 and *Flash* Sink #4 will have the origin of the *Flash* Sink and the 10 pages. *Flash* Sink #4 will be by STEVE KURTZMAN, who will reprint a cover painting by *Flash* Sink. New STEVE LEONARD, BILL SHERIDAN, and ART ADAMS will do covers for *Flash* Sink and *Flash* Sink. *Flash* Sink #4 will be by STEVE KURTZMAN, who will reprint a cover painting by *Flash* Sink. New STEVE LEONARD, BILL SHERIDAN, and ART ADAMS will do covers for *Flash* Sink and *Flash* Sink.

The *Comico Collection*, Inc. publication of *The Comico Collection* and *Comico's Anniversary* Books, Inc. publication of each book in *Comico's Anniversary*, *Major*, *Major*, *Major*, *Major*, and *Major* series. The new addition is *Major* series. The new addition is *Major* series. The new addition is *Major* series.

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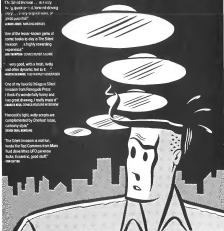
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A SCIENCE FICTION MYSTERY BI-MONTHLY FROM **RENEGADE PRESS**

The Coming of Timeline Graphics



by David Peattie

Beginnings

From their humble beginning as publishers of political, art or porno, and complaints of the *Blackboard* among Dick Tracy's, the San Diego-based Blackboard Publishers has come to... if not a position of prominence under industry, then a level of family-enthusiast one. Now having survived the failed "Black and white" magazine, although the crisis of *Blackboard* is a little different, the company is ready to enter its first foray into the world of color

comic, beginning with a team of 10 new artists, editors, writers, their own private law company, and the Timeline Graphics series.

Things Start Coming Together

The decision to move into color comic came first, according to Blackboard's John Stephenson, the editor in charge of all 10 Timeline books. Then a way up to Blackboard staff writer Mark Ryan, Stephenson's first and critically-acclaimed series as *Grey Wolf* and *Mythology*, to develop the overall concept and direction of the Timeline series. Over this was done, Blackboard

was ready to start writing out the talent to write and draw the books.

One of the primary goals, according to Stephenson, was for all 10 books to be consistent. This not only means that every in one book will play with all the rest, but also that each book will have a consistent creative team for at least its first year, and that all books will contain only one set of art.

Stephenson says that readers were approached with Timeline assignments, and while not every person or approach actually made it onto the Timeline team, Stephenson is very pleased with the talent that has been assembled. In addition to Mark Ryan to Hines, who will write the books, there is also writer Bruce Jones and Dave Perry, both of whom have large followings.



A Joe Rubenstein cover from Jack Hunter, scripted by Bruce Jones and illustrated by Dell Barron. The first issue of this supernatural adventure series should already be on the stands.

and action such as Dell Barron, Mike Gustashaw, and Louis Williams, as well as longtime Blackthorne authors Cliff MacGillivray, Greg Bains, and Dennis Francis, and several newcomers such as Dante Paget and Phil Latta, to name only a few.

Jack Hunter

Jack Hunter is one of two series that Bruce Jones will script for Timeline, and is also one of several that will be written by MacGillivray of the NDB, or National Security Bureau. Hunter is a 35-year-old ex-agent for the NDB, "who got overloaded, to the point where he developed functional amnesia." What this means (we assume) is that he can remember certain things about himself and his past as a NDB agent, but that the NDB is after him, not the blacks, such as his identity and origins. In fact, remember anyone who has been with just one as an agent story in film, instead, the clues to Jack's past will build slowly as Jack looks for answers while people are trying to kill him.

The first issue, on sale in July, will introduce not only Jack himself, but also Mr. Whittaker, the first of the agents trying to kill him, and Jack's nemesis, internally, a woman named Claire. At the time, progress, we will see that Claire may not be

entirely on Jack's side, and they even have her own confrontations with the NDB. Stephen Jones, the NDB to "Timeline's" creation of the CIA, the secret group that does the dirty work for the government. The NDB will be actively trying to get rid of Jack, rather than helping him. Stephen points out that this is not normal procedure for the NDB. But that's the reason for their actions will be explained eventually.

A major Jack's other problems is the fact that he also has psychokinetic and pyrokinetic powers. From his childhood, specifically, an incident involving a Mafia drug boy. The mistress of the Mafia family Peas, a sister, a "blind girl," for Jack's mother, and Jack's instant point at his mother's hands caused him to go berserk, slaughtering the entire Mafia family. It is for this reason that the NDB wants to get rid of Jack, as in it takes the first reason for the "Hunter line" may not be revealed for some time. Stephen also compares this portion of the book to the film, *Three Days of the Condor*.

In issue #2, Jack makes his way to St. Louis, and begins living in the sewers of the city. During the course of the story, an underground gang will be plunged into the sewers, and the gas will further aggravate Jack's mental problems in #5, which

Stephen calls, "a very cerebral issue." Lots of the action that only your mind can require up will be contained here, and sometimes Jack's Jack's past will also pop up. In #4, Jack will be convinced at last by agents of the NDB, who have grown armed with supernatural skills, that these agents' past, not of the military, drugs, guns, and girls, they are convinced with a sense that that will give the gas that mixed with the problems that lie in the mind that Jack has. The result of this will be a Jack that is as close to a combat as one can get. How many times this combat will be, Stephen wouldn't reveal himself. He did say that a time would eventually come when the NDB would not be the biggest or only threat Jack would have to face. "They won't dominate the action at the time, but they will always be there in the background. These people don't give up that easily."

1. About for the series will be Dell Barron, providing both pencils and inks, colors, at least through #5, will be provided by Joe Rubenstein, whom Stephen wishes he had 9 more of.

Lockel

Lockel is the other Timeline book to be written by Bruce Jones, with art to be handled by Dennis Francis (pencils) and Peter Lee (inks). Stephen compares Lockel's taking to that of *Iron Prince*, and calls the work produced by the Francis team "astounding."

Lockel is an Angel of Death. As with all Angels of Death, Lockel works for the Council of Death, a group of spirits charged with the task of us long with the people who are supposed to die, in order to prevent the natural order of things. Stephen calls the Council "one of the most powerful of the Lords of Chaos and Order." In Stephen's words, Lockel is given immense powers, including flight, the ability to grow to approximately 6'6" in height, and the power to generate a glowing sword for use in battle. Lockel can also kill with a mere touch.

Lockel is a student of Timonore, a most important Angel of Death that taught Lockel all he knows. As #1 goes underway, Timonore has decided that he's not happy with his present waking orders from the Council. When Timonore confronts his feelings on #1's 1 and 2, Lockel will come his acquaintance, causing the Council to grow upset.



Lockel by Jones and the team of Phil and Francis.

By #1, Timonore will have decided to go into business for himself, becoming an official his own Council of Death. When Lockel tries to stop him, all of Chicago (where the series is set) will be involved. This has the effect of making the Council furious, and while Timonore goes to lick his wounds and retreat another day, the Council will go to work.

Stephen Jones goes to lick his wounds and retreat another day, the Council will go to work. This has the effect of making the Council furious, and while Timonore goes to lick his wounds and retreat another day, the Council will go to work. This has the effect of making the Council furious, and while Timonore goes to lick his wounds and retreat another day, the Council will go to work.

Stephen claims that another interesting facet of Lockel's is that only 10 percent of the book's focus is on Lockel himself, the remaining 70 percent of the series focuses on Lockel's supporting cast. Stephen also adds that both Lockel and Jack Hunter will play a role in the present day, and will frequently interact with Timeline's other present-day series.

Outposts: Two Books in One

Outposts, the third title in the Timeline series, is a "split book," as Hunter's *Stranger* series, featuring two continuing series. *The Darkling Chronicles*, and *Initial 3*, both to be written by Mark Wayne Harris.

The Darkling Chronicles

The Darkling of this series is a half-feline, half-Goth character whose mission, however it may be, is to seek out and destroy all the other Gods of Chaos in the universe.

The series begins almost at the same time as the universe itself, then skips a few thousand years to catch up with Darkling as a young man along the way, we learn that Darkling had a rougher childhood than most, due to his raw power, as a child, he threw a tantrum and destroyed the place he was born in.

Destroying the Darkling on his mission will be Darkling, a force that manifests itself as a large, golden falcon. Also manifesting itself to Darkling will be his own past feelings about the death of his home. This will be a journey on Darkling's back for pretty much all of his life, which will be a long time, since he will be 10 years, possibly 100. Darkling will also be joined in his quest by a student, called Darkling and another name called "Black."

Artwork for *The Darkling Chronicles* will be provided by Chris Miller, formerly of *Resolving Doors*.

1. About for the series will be Chris Miller, formerly of *Resolving Doors*.

series, who will provide ink, and even color the series. Miller will also provide artwork for *Blackthorne's* adaptation of the forthcoming vampire novel, *Lost Boys*.

Mad 7

As to *Mad 7*, the other half of the *Outposts* book, that series takes place in the future, about 75 years from now. Stephen says. Artists will be handled by Dante Paget and Phil Latta, who Stephen says were heavily inspired by the works of John Byrne and Walt Simonson, and who Stephen is highly impressed with.

The "Mad" in *Mad 7* stands for Madeline Arnold Rembrandt. (Where the "7" came from is still a mystery.) *Mad 7* is part man, part machine, and lives in an Earth controlled by two computers, Earth-North, for the Northern half of the planet, and Earth-South, for the



A cover by Michael Rios. Kalia and Charles from *Depths* (his debut). *The Rising Darkness*, scripted by Mark Wayne Harris and drawn by Chris Miller.

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limbs are replaced with human, X-Men style that he has "lost everything."

But, what all is not to Mark as it seems? While in the hospital, X-men starts a bad when father is a victim, and they become friends.

The book has been completely thought designed a new series of artwork limbs that look up to a person's ability to fight, when their positive limbs are involved to a human body, they are "linked" by the person's ability, thus making that person more powerful. That's just a dig for the new limbs! That's enough... please... X-men fans!

As we may expect, there is a downside to these new limbs. After a short while, X-men becomes somewhat addicted to the "rush" of the new powers, and wants that "rush" in high "all the time." Thus, X-men becomes a "drug addict" to the book. This is somewhat ironic, since X-men will become a character against himself during... an aspect of the book that this story, by itself, is the support of X-MEN.

The first two issues will show X-men, learning the rest of his powers, as he continues a story going to his book's first "major villain," will show up: a human bodybuilder who has also been a difficult character, although X-men has decided to say just what sort of character X-men was involved.

The Bringers

This book, situated between the Starling, Chosen, and the present time, is a prelude about 3000 years in the past will be co-written by Bob Bingham and Chosen (aka). The setting for the series is on Earth before the continents shifted, so that all of Earth's land is one continuous mass, and all of Earth's water is likewise one gigantic mass. The series roots lie on Earth at this time, three races of the Bringers, one race of slaves the Masters and the Masters of the Masters. The Bringers are so named because of the various powers and abilities they "bring" to Earth with them. There are Lightbringers, whose powers come from the sun, Icebringers, who have power over ice and cold, and Stormbringers, who of course have storm-like powers.

Things begin to get sticky when the leader of the Masters, Kuthrom, asks in open honor if he had a revolt and live the Masters from the time. For most of the Masters, the slaves are all they know. They work in the mines, eat and sleep in the mines, their children play in the mines. Kuthrom, however, has a "genetic memory" of a time when the Masters didn't live in the mines, and while



The third legend, a story from Bringers written by Bob Bingham and Chosen (aka) art by Steve Hight and Bingham.

However, in order to focus their powers, they must have. But this time, Bingham, made of a special metal they have nicknamed the Starling's Taint. This metal can be found on Earth, and to mine it they have a race of slaves called the Masters. The Masters use their "blood magic" to get the metal in its richest state, and set this metal to control the various Bringers' powers, despite their subversive position.

Things begin to get sticky when the leader of the Masters, Kuthrom, asks in open honor if he had a revolt and live the Masters from the time. For most of the Masters, the slaves are all they know. They work in the mines, eat and sleep in the mines, their children play in the mines. Kuthrom, however, has a "genetic memory" of a time when the Masters didn't live in the mines, and while

to lead his people back to that type of freedom. His efforts to do so will be an ongoing source of conflict in the book.

The Enchanted Master and by the Bringers to focus their powers are usually given to the noblest of the various Bringer families. However, at the end of it, a maid will be given to the daughter of the Enchanted Master, and she will see it as an old father and become "the savior" for the Masters. Stephenson revealed that the Bringers do even badly leave the Earth, moving to another planet to form the Omega Foundation (and also forming a league into the Omega Blue book). In fact, the seeds to this event will be planted as early as #1, in which the Bringers play on the main cast. Stephenson promises that the Bringers' role here will be a different one for them. "It's time to backwash."





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by Kevin Gerald

Everyone knows the story of Pinocchio, the puppet who wanted to be a boy, and who, after a series of adventures, had his dream come true. But fictional puppets are not the only characters who can have their wishes come true. Sometimes, even super heroes and their friends can have their wishes fulfilled. Here are a few examples where characters in comic books had their dreams come true.

The best-selling miniseries of 1993, Marvel's *Secret Wars II*, was based on a variation of the wish-fulfillment theme. The Beyonder, an entity of infinite power, had the ability to fulfill the dreams of others. Within the *Secret Wars* series, he played Dante Clain to various characters, with and without super powers. The usual result was some form of a calamity befalling those involved.

The Beyonder turns winter toward Caldwell (a thinly disguised Steve Gerber) into a super hero, and Caldwell manages to destroy the place where he has been working. Silver Power Man explains the value of gold, the Beyonder turns an entire building into gold, thinking it will destroy the Silver Man. Thinking

Trying to cheer the Islanders, the Recorder compares an angry, acid-toned concert featuring her. This angers her. Because it is all a fabrication by the Recorder, and not a real sign of her talents. Another person who is disappointed by the Recorder is the music "Dutch Boss." She wishes as Red Pufferer Nanny's School for Gifted Kindergartners and goes to N. Men as a fellow student. Ironically, however, when she is brought to the school, the N-Men and the New Halloway gang her as their leader in 1914 to capture the Recorder.

One of the most notable episodes, lying in wait for the enemy can be found in *Damned #22*. The Beyonder decides he wants to legally own the planet Earth, and visits the line of Burt of Nehalem and Blackhawk. As a "token," he gives the blond man Blackhawk (Blackhawk) the gift of sight. While one would think this was a blessing, Blackhawk would want to cherish forever, one soon finds out otherwise. *Damned* quickly makes the accurate the science



44



A fictional "Batman" was conceived of the Dynamic Duo's consciousness. What kind of creature is Batman (other than "Batman"? Superhero? And how he used and learned that real life "idea" in Dark Knight, where Robin was a young girl I am charmed

reminiscent of *A Sign for Cain*. What I said about homosexuality in the Batman comic books was based on statements made by many children and teenagers to psychologists, psychiatrists, psychoanalysts, and social workers who worked with me in my clinics. Similar reactions have been made by others since then and a study is in progress.

8. The Clancy Hamilton comic books have not only presented many children from reading the original Clancy, but for many have even interfered with the ability to copy and appreciate real classical books. You see, the key note of my lecture is the protection of the South and Southern of young people. That of course, runs counter to the New Communist interest of some neo socialist ideologues.

9. Inasmuch as you mention the negative statements about me in fanzines, it may interest you to know that many children all over the country have written me, sent me comic books, reviews, clippings, accounts of their personal experiences, enthusiastically. There are not and are not supposed to be any censors or censorious involvement. I am a doctor who tries to find out what hurts a person. And if I do find out that a harmful incident hurts very many people I consider it my duty as a therapist that so that other children do

not repeat, can check my findings. That is the way of science. If I got blamed for that, it is the price one has to pay.

"I hope this answers your questions."

"With my best wishes, Fredric Wertham, 90."

Dr. Wertham was as good as his word and sent me an autographed copy of *A Sign for Cain*. I think if I had read that first, I wouldn't have bothered writing to him to see if he had changed his mind about comic books, since writing *Seduction of the Innocent* would have been obvious that he hadn't.

I published Dr. Wertham's letter in *Issue 40*—and it wonder to this day what he really thought of my lecture. As I said, I was 17 and still in high school, filled with the brightness of youth but without much social or personal grounding. Looking now at the nearly 30 pages of my sparse, duplicated purple type on yellow paper, typed on a typewriter with a broken "F" key, I realized that the man even read it, but he was later to quote from several of the letters. But what must he have thought of the pretty figure I was having with a couple of people, reflected in the redlined pages, or my naive and juvenile writing overall? Some of my remarks about my personal life are just embarrassing read today, and I did my share of crying when I

looked over the letter again recently to write this article. And even if he passed over that in the mass of badly printed text, he couldn't have missed the comic strip. It was a heavy handed, super hero, purely written and drawn by Mo (and there are some very good reasons why I decided to commission or write), featuring some attempts at humorous realism that just seem ghastly now and stark that a few real friendships of good men.

Nonetheless, when I sent him a copy of the letter, he responded this way—

"I think you did a very good job with *Issue 40*. Are there any further numbers of *Issue*? I was very interested in what you said about obtaining an "unmarked" copy of *Seduction of the Innocent*. People don't realize how much censorship there is—especially of one in against violence. There are no unmarked copies of *Seduction of the Innocent*."

What he suggested is that in line with scientific, scholarly, and more, my book had at the end of the text a complete bibliography of all the comic book publishers mentioned in the text of where comic book if, handwritten, were used (see *Issue 40*—revisited, *Eighty-nine* like much other language—*Issue 40*). This was on pages 339 and 420 of the book, in the last minute before copies were sent out—and without my knowledge—the page was cut out. You can see where it was removed in my copy of the book, you see. I first learned of it when I heard from a bookstore that a purchaser of the book complained he had a mutilated copy.

"I notice that you say you have written for 20 different libraries. It seems that libraries really perform an important function. Am I correct in thinking that the editors, censors, and correspondents are mostly between 15 and 17 years of age?"

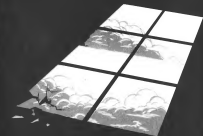
"Well, at least they were in my little world at the time. But Dr. Wertham's interest in censoring London had been questioned and now more we'll see what his censor development that led to.

Dwight R. DeVore, who will doubtless take all honors as a Garrison-Rochester look-alike, central of such very our interest, will be pleased to send subscribers the published materials for review at: P.O. Box 1237, Northvale, N.J. 07646

NOTE: From Dr. Wertham: With Love

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The Last Round-up

PART 2



COMICS in review

by Gerard Jones

Just time to tell me how he was doing, then I participate by his ground. Now, as we join the second part of this final chapter of the saga of Gerard Jones, *Professional Comic Book Writer About Town*, he is about to start another review. A final full-page on a man in a chair. Did I do this for him? —DJJ

I am pleased to be out of here last issue, but my departure was delayed by my sudden attack of hope that this is a comic moment. Well, having given the really long review out of my system last time, let me just drop a few little ones and wash my hands of this curious business.

11/11 number right last time we'd

and when a long and very respect for look at Art Spiegelman's *Maus*. Let's push it up there then.

Prime Cuts #5. By Rick Gray, Ken Burns, John Reading, Charles O'Neil, R. Crumb, Michael Douglas, Charles Brown, Will Mott, and Lucien P. Hackett, edited by Gary Kirsch. Fantagraphics Books, \$3.95.

It's like a collection of great and amazingly serious comic books. *Prime Cuts* has been mentioned. No anthology will please everyone, especially one that does to publish with by a wide range of highly individual creators. Consequently, I can't say that I loved everything in here. But I can say that everything here was challenging, was unique, was well worth publishing. I wish Fantagraphics had been doing this for years, keeping us abreast of new work being done by cartoonists outside the mainstream. Although I have the self-conscious sense of

Fantagraphics' previous idea that it's philosophy rather than the first all signs for the magazine, it is indeed about damn time.

You could call *Prime Cuts* the coming series of *Art Spiegelman's Maus*. The same people appear in both magazines, like the creepy Charles Burns and the incredibly, slightly vulgar Ken Kesey. The magazine shows a sense of purpose and philosophy, too, both are committed to innovative, idea-oriented comics, often with political undertones. But *Prime Cuts* is a little more accessible to the comic book mainstream, a little less outrageous. It's more moral, less readily jarring, and certainly less New York. It is a good introduction step between the normal run of independent comics and the main parade of *ACB*.

In fact, one amazing *Prime Cuts* series, "Tears of the Last Empire" by Mark Mazur, is very high and accessible, old-fashioned in style and fine of artistic presentation. It's really inspired by the basic old comic-book serial called *Phantom Empire*, it's an amazing feat about saving cowboy Barry Randall in his struggle with a subterranean empire.

There are also some cartoons in

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AMAZING READERS



ADRIAN PENDER
Burlington, VT

The Man From C.R.A.T.I.C.

I just finished reading the latest issue of *Amazing Reader* #16. I was quite impressed with the tough Douglas Decker story on the Man From C.R.A.T.I.C.

Before it or now I rather agreed to the most part with what Mr. Decker had to say. As a matter of fact, despite my shortcomings (which I'll get to in a minute), it was, at

least, the most intelligent and objective review the book has received thus far.

For instance, Don Thompson (the one who did the book) had poor at giving no specifics whatsoever to back up his opinion and a story usually devoid of humor (which he claimed to be the one element that separated C.R.A.T.I.C. from all the rest), yet he thought the book still worth picking up. This review was so totally lacking in logic, it left me totally amazed with the book's readership who passed for critical thought in the man's mind.

Four Color Magazine was something else again. First, they selected the publisher of C.R.A.T.I.C., Paul Blush, to write the review in their magazine. Paul promptly declined. Shortly thereafter, we received word that Four Color was going to do a special limited gift on the book. It was a common sense in Blush's (the publisher contacted Four Color's David Cowie and wanted to have the confirmed information before hand). Paul was told that what he heard was a bad review was merely a long string of pure nonsense. Oh, yeah. Would Paul still like to take out in *MR* again. Paul declined. Months to say least (4 of Four Color came out, and I know what it was a real limited party. Again, not this and sure that. The review, even stated the editorial in the publisher where it was signed by one of the writers. (At least Howard Burt could get some things straight but wasn't I had again no real specifics. Shortly after this, two regular contributors to *Four Color* approached Paul in regards to doing work for the book with a precept adding that *Four Color* couldn't be otherwise to doing another review of C.R.A.T.I.C.

Which brings me to you people. Unlike other writers, writers, or publishers, who get into out of shape, who do something seriously and then go into a long song and dance about what they went through to get the book out. I'd like to point out why I agreed with Mr. Decker and where I felt he missed the boat. (Again, only in the review, I believe is a copy of Man From C.R.A.T.I.C.)

What surprised me about the review is that while Mr. Decker takes the time to talk primarily about literature and human proportions (and rightfully so, I'm very rather speed about several things). However, it was a gross learning experience. He fails to address the other elements that go into the making of a comic book story. Elements that were pointed out by people who extremely and intelligently wrote about what they liked about the book and why. People whose words showed me what I did right and what needed correcting.

Intelligently enough, every separate letter we received so far could be summed up as follows:

AMAZING



Case of the Assassination of JAMES EARL RAY, Defendant, 6/1967 thru Present. Filed Period: 6/1967 On a Date:



homemade Proxmire before, it at I told him "I guess and 'made a up as I went along."

Uniquely, or what?

And finally I was pleased to see my LSC appear in the 40th, even though you still kept calling me "wrong" (it is "Later" not "Later")

■ If there's the break where sub joined to prevent this question. But may be may not be placed to know that DC will be releasing a Proxmire 4 case this year in December by Paul Supperberg and Del Smith in which the questionably new form goes up against a previous spread of Dr. Ken Kes.

I hope the picture incident also on the page. Phil did a job, simply realize just why it's about as if they were alone.

JANN COPOLITTE
Washington, DC

Barry at Bar

As I like only one who makes the journal of Barman, by Mike Bar, is a column Editor in Barman Annual #9, The First Faces of Barman, "Barman—The Average" was mentioned in that year. Barman played the magazine, it is people, and most showed the digital image of a "Barman—Many Identity" which seems appropriate and in Barman #57, an interesting note was, we are connected with the Barman, without point, using a living person as a shield to block machine gun fire that he could have easily avoided. Adding insult to injury, there's no mention of any character there crying in the heat of questioning the action Barman took the immediate question becomes, if Barman can really show readers why he left the Barman or "The Face"

When is DC going to portray its characters in a consistent light? No I haven't forgotten the 40 year history of Mickey Mouse, I just thought that with 40 years of experience they would have some insight into these characters.

The subeditor's letter page demands the short in Barman #12, in order to lose our Marlowe #12, who by the way looks great in the book. Maybe DC decide to put up a letter, pointing out the mistake. Do some you, maybe not interested. I do know that I will miss

my collection books there off, in fact, all issues of all these characters. No wonder I'm spoiled.

Look at Proxmire. He's now in jail, which is very bad for his least. Bobb Giffen read his letter and said he who's who and everyone else who's who with the character of course followed suit. Thanks

Another character noted. Only George Peck at DC should be allowed to handle Proxmire, and if I had my way, that's the way it'd be.

Kirk Giffen should be run onto town on a rail.

By the way, I sincerely trust you enjoy the photo included of all the Character Faces Pages, repeated from missing DC figures. The two added such as guns, pistols,

Brown, as he stated in the Question. It's not piece, he's used memories of the original. Question comes from Charlin as follows:

Ta, ta, those careers. While River Bend seems to be treated as a slapstick gag strip. Where did you that, anyway? The category for me I wrote 26 years for this.

Caplan does, of course, is completely unrepresentative, except for the note. I don't care for the stuff, new also origin or anything. The Hell, I don't overtake the new legs.

Go back to writing Superman, Mr. Bates. I'll be with him, don't let it go.

I believe I'm spoiled by all the 40th Anniversary—Caplan. Aren't they wonderful, and

■ I wonder between really being Bar's Bar and releasing it there going to either. I believe the story can be done more around the column. "Mad Knight" syndrome, which was the character's original name about 1960, and in fact, and actually, which when you come down to it means more 30 years DC has never posted yet character is a constant light. If Superman I will be happy.

ALAN HOPKINSON
San Antonio, TX

Degrade 5-Min

I've just come back from Comic-Con with my comic book. I also remember having X-Men #222 on the "New Arrivals" stand and asking Howard (the manager) if I should even consider buying it, the answer is quite obvious.

I'd think to see the X-Men comic degenerate from an ongoing good quality to an ongoing spin-off. The plotlines of the comic are degenerate, the artwork less kept, the story unconvincing, the money goes in clearing. I remember when the X-Men were Marvel's top comic, when each of the members wondered why they had put them in the spotlight of popularity and if they would lose a happy and normal life. The "mean race" that surrounded the X-Men brought them into a small, compromising family, even Logan (Wolverine) contributed and exposed the family's atmosphere that surrounded the group. It was not even Logan and Cyclops (Phantom) as best of friends. It seems like these previous, more dimensional aspects are disappearing from the comic.

The characters are more kept on eye out for the world and each other. The campy atmosphere has become so shallow to the point that one member could easily offer a handshake to another member. The worst, powerful tales have made way for "action-packed" stories, stories that have made the X-Men enemies of each other, the friendly slap on the back has become a hostile punch in the mouth. The X-Men comic, has now become a man vs. man and man vs. man comic.

The writer of the X-Men for me recently is Chris Claremont. I have one question to ask him what



happened? It seems like he doesn't care for his creation anymore. Claremont, who used to create original plotlines for the X-Men, now has to adapt to the back-up stories for other X-Men and leaves most of the plotlines for the X-Men. He treats the X-Men comic as if it's a character, and the character, well it's just, unfortunately, a dead. This story that Claremont's writing about has some weakness in it. One of those weaknesses is that Claremont tries to pull too many plotlines in one time. The usual "use plotline until time is ripe, and many others in order to keep readers' eyes" has become a dead end to quite another. Another weakness is that Claremont does not want to let off any of his X-Men, this time comic shows in the "mildly" mutant movement. Unlike Mr. Alan Moore and Mr. Arthur Miller and Mr. John Byrne who would create a major character for the sake of a quality writing, Mr. Byrne has given too much away with their last issue (however, Claremont built the plot of the story to introduce a character to death (X-Men's ability to

Changing and "Thunderbolt", there's a (that Gary's death is now "withheld") it is apparent that Claremont would "take" any new death and/or completely missed character that he likes than the last plot and not. The strategy is quite revealing to many and it reveals the reality. Since the comic, it's like a dead end for my favorite character so I'll bring him to new-death but I won't tell him. The last weakness is that Claremont refuses to give the X-Men writer a period to improve, he refuses to part with his creation. This is quite unfortunate, but Claremont already doesn't seem to care for his "previous" creation and will probably want to keep writing until he dies. What the X-Men comic needs are fresh new ideas to be pumped into to read. I think that there are many writers out there that want to, the only obstacle is Claremont.

I don't have much time now, there's really nothing to cover. Too bad that the X-Men #222 is still dominating on the rack. I haven't bought an X-Men comic in three years. Hopefully I'll see some

Four ordinary

American

Teenagers



They were thrown
into a situation
beyond their control
and they triumphed.
Now watch them as
they strike out on
their own...

SYPHONS

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Nothing is more fun than delving into my long double-dub
Alvin Sauter at an Gold Key Star Trek Special Comic

■ **PETER GARCIA** — Puerto Rico
Who was Marvel's first mutant superhero: Sub-
Mariner or Thor?

For a second, I thought your vote points go for
something in the early '60s just before X-Men #1. But
if you're including the Sub-Mariner the version of his
wingsed outfit, I suspect how can you go further back
than Thor? His first appearance in Marvel Comics Fun
and Novelty, even preceded Marvel Comics #1.

I agree here named Thor was introduced
in The Avengers but he never appeared. Who was he?

Everyone was another super-speed character with
powers by Simon and Kirby who appeared in the first
edition of Marvel Comics America in 1941-42. He also
appeared in Red Raven #1 a year earlier under the
name "Mercury."

Which super-heroes group has the most members?
Avengers, Justice League, Legion of Super-Heroes,
etc., etc., etc.
Give me a break!

■ **LINDSEY BUCHANAN** — Kelso, NE

Can you tell me who the artists were on the old
Gold Key Star Trek series? They aren't listed in the
early issues.

They are listed in later issues, where you can see
the writers included Gene Roddenberry or Arnold Drake

and the artist was Allen Williams. Issues #1-17
were drawn by that old western African artist
who worked on anything Dell or Gold Key threw at
him—Nero, western, science fiction. TV adaptations,
etc. I don't recognize the art on #1 or 2, but my friend
tells me that character represents a person who
Rogers had to be interesting about those artists is that
the artist had never seen the TV show and thought
that "Western" was the word he had to use a lot and
colored it bright red on top. Anyway, giving it
writers is a little tougher.

■ **PILL WILSON** — Bergefield, NJ

When DC came out with their Flash Who I
waited until the 2's when Zook, the Martian
Manhunter's other identity, would be given a page
but he was ignored? I'd be grateful for the info
DC won't give us, namely where did the Manhunter
Flash Zook and what happened to him?

Zook was obviously one of the lots of enthusiasm
ing, disinterested that DC's readers of their interest was
meant to play out. You must agree that this little hero
around which was the type of a supporting character
that might have been appropriate for the super hero
concept of the 40s or 50s, but he would have seemed

■ **Attending the books in Cancelled Comic Crusade**
is "The Destroyer." Can you give me an idea what
this book was supposed to be about?

As usual, we should consider ourselves for little who
were familiar with the "White DC" was having a script
of originality and ideas, the conglomerate that would
DC was having a range of odd ball and weird and
otherwise carried the collection of a whole chest
load of comics like Namor, Black Lightning, Elton
Dunaway, etc. Obviously, Avengers, Black Widow,
Shade, Swampy in Nightmare, and great lots more,
including the Destroyer whom first issue had to
appear again. They were several completed issues of
each set, "in the drawing," so with all the drawing, in it
off and assembled into one volume (42 & 500 pages)
of Cancelled Comic Crusade (the real reality a
publication, you see, of writers banded out around
the DC offices. Still, a neat thing to have... which I had
one! But I've never seen that "The Destroyer" was a
western written by Gerry Conway and drawn by Dick
Ayres & Romo Tughel. The premise: A man who
has desired the masculinity during the Civil War and
Riddo the west wanted. Having never seen in the
western he has been named by a man who has himself
wanted to bring Aton to justice: dead or alive. One
completed issue was in Cancelled Comic Crusade
#1 which had been intended for either Destroyer #1
or perhaps a try-out in Showcase #67.

very out of place in the 1980s. I'm not saying I like the way super-hero comics are done nowadays, all using themselves so seriously. I shudder at the thought of trying to explain to a *Legion of Super-Heroes* or *Uncanny X-Men* that their stories are arguably sillier than one of Barba's Dark Stories. *Immunity*. Once you "accept" the idea of an intelligent, talking shark, Barba's stories are quite down-to-earth, readers' super-hero comics demand that you accept physical impossibilities or common-sensical things that exist in the fictional. This makes sense. But

What was his question? "Zook" first appeared in *DeWane's* #72 (Oct. '87), some 17 years after his owner, Clarence DeWane, died. In *Earth* through one of them, there were wags from Frank's days with them handily, but it is a completely un-biased take nowhere, a little about a "hook" also slipped through the post, and was left behind when the book was put together. The book was a per. But by the next issue, the book was suddenly sailing, was named "Book number of *Earth*", and, suddenly looking back and forth now. Like the *Quartz's* *Phony* that was named as in the previous issue, I don't know what happened in *Zook*. We just did appeared from the *Martian* *Book*'s story about it. It was later *Quartz's* ability of having, super, hot or super-cold, he probably caught pneumonia and died.

* CITE MANUSCRIPTS — Specify, 585

When DC revived the Justice League in 1968, they used just about all the available heroes, except Green Arrow. Why was he not included, and why was he never given a try-out in *Shazam* or *Beast & Bold* for his own title?

Here's an example of a question the answer to which I don't get: Why do I feel without head, but here and there the opportunity to the article writers. But at a given, I'd venture to say that, although Green Arrow is one of the five super-heroes to last continuously from the early '40s to the present, perhaps in the early '50s, when super-powered men were being created, it may have been thought by some editor that a guy who had arrows would be tough to know as with kids, who could run in the glow of light or create anything they wanted with a green power ring. That would be as silly as trying to name up Superman and Batman and think they were new and else! Not for more than a quarter century, anyone. I'd guess, Green Arrow had not yet the U.S. in year 1950.

* The horses that DC revived in the early '80s (Flash, Green Lantern, Blackman, Atom) were old "All-American" characters. Why wasn't limited to the old "A.A." line, and then just those 4?

Again, this may be the type of query that I don't have answers for. Part of the answer may be facts: 86 tons, all those mineral lenses, DC, several Platts and Green Lenses because they were the most popular that I take it you're implying that the Atom and Einsteinium were rivaled and at times the Atom was not as a major lot as other ones featured a character in the '80s as Dr. Frisk, Hoversman, Zanderson, Spence, Quattrone, or other non-*All American*™ line heroes. Sound like a good question, but keep in mind that the new Atom was not a revival of the old character...just a reuse of the old name for a totally new hero.

For any readers puzzled by references to DC's "All-American" line, get out your Amazing Movies F20 and tune in this column shortly for the low-down.

It's finally coming out!



In July?

Mantano and his alien friend Yong grow up battling the evil that plagues them in a 40-page story (illustrated by *Franz (After Legend)* Givens and Basilio Amaro.

gibbs

An 8 page story illustrated by Chuck Moseman, Merio Sandvolch) *Aurora* see Berkman and Raulo Arzaro that begins the intense saga of a disturbed girl coming of age and facing her greatest challenge to her view of her society, her relationships, and herself.

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THE UNITED STATES ARMY VS. THE UNITED STATES OF ROCK



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